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# ROXETTE ★ TOURISM



*Edited by Milton Krum*



F5 Bb5 C5 3fr. D5 5fr. Bb5

know could ev - er keep up with you. — How do you do? Did it ev - er make

C5 3fr. D5 5fr. Bb5 C5 3fr. Repeat and fade

sense to you — to say bye — bye — bye? — Oh, — how do you

#### Additional Lyrics

2. I see you in that chair with perfect skin;  
Well, how have you been, baby, livin' in sin?  
Hey, I gotta know, did you say hello?  
How do you do?  
*Instrumental (8 bars)*

#### Spoken:

*Well, here we are spending time in the louder part of town,  
And it feels like everything's surreal.  
When I get old I will wait outside your house,  
'Cause your hands have got the power meant to heal. (To Chorus)*



# The Look

Words and Music by  
Per Gessle

Moderate Rock

**A**

*mf*

**A** **G**

Walk-in' like a man, hit-ting like a ham-mer, she's a ju-ven-ile scam. Nev-er was a quit-ter,  
Fi-re in the ice, na-ked to the T-bone is a lov-er's dis-guise. Bang-in' on the head drum,

**D** **A**

tast-y like a rain-drop, she's got the look.  
shak-in' like a mad bull, she's got the look.

Heav-en-ly — bound 'cause heav-en's got a num-ber when she's spin-nin' me a-round, kiss-in' is a col-our. Her  
Sway-in' to the band, mov-in' like a ham-mer, she's a mir-a-cle man. Lov-in' is the o-cean,

lov-in' is a wild dog, she's got the look. She's got the look—  
kiss-in' is the wet sand, she's got the look.

(she's got the look),— she's got the look— (she's got the look).— What in the world—

can make your brown-eyed girl— turn blue.— When ev-ry-thing—

I'll ev-er do— I'll do for you— and I go

la la la la la she's got the look

Walk-in' like a man, hit-ting like a ham-mer, she's a

ju-ven-ile scam, Nev-er was a quit-ter, tast-y like a rain-drop, she's got the look

She goes: Na na na na na na na na na na na na na na na na

na na na na na na, she's got the look. *Repeat and fade*

# Fingertips

Words and Music by  
Per Gessle

Moderately fast



First system of musical notation for the piano introduction, featuring a treble and bass staff with a mezzo-forte (*mf*) dynamic marking.



1.

2.

Second system of musical notation, continuing the piano introduction with two first and second endings.



Third system of musical notation, featuring the first line of lyrics: "You're slid-ing down a dream, oh yeah, where nights are born in sky, oh oh my, the stars are out to -".



Fourth system of musical notation, featuring the second line of lyrics: "blue, night that's the truth. You're swim-ming in a stream, oh yeah, shin-ing bright. You're wav-ing to a cloud, bye-bye.".

F#m

A

fish are jump-ing too smile next to you. Sud-den - ly you  
 You're drown-ing in the of his eyes. Sud-den - ly you

G

D

A

no - tice some - one's at the door, you could  
 feel there's no time for a deal, though a

G

Bm

B

swear voice you've been through this all be - fore. } Then she runs  
 tells you it's for real.

E

A

D

G

her fin - ger - tips — through your hair, your



life has just be - gun. Her fin - gers, they are ev -

E A

'ry - where, you're float - ing light like air,

D G

leav - ing the ground, and she shines on, just like the sun.

Bm A G Bm A G

1. 2.

To Coda

You're gaz - ing at the








It's just a sun - ny af - ter - noon.





Some-bod - y's sing - ing songs of love, child. An - oth - er la - zy af - ter -





noon once in a while. Once in a while.





G Bm D

A G D.S. al Coda

And she runs

Coda

Play 3 times

# The Heart Shaped Sea

Words and Music by  
Per Gessle

Moderately fast

Chord diagrams: D, G/D, D<sup>sus4</sup>/<sub>sus2</sub>, D, G/D, A 7/D, D, D, G/D, D<sup>sus4</sup>/<sub>sus2</sub>, D, G/D, A 7/D, D, C<sup>sus2</sup>, G6(no3rd), D, G/D, D<sup>sus4</sup>/<sub>sus2</sub>, D.

*mf*

1. Babe, it's time — 2. See additional lyrics — to tell me that it's

o - ver, tell me that it's o - ver,

it's plain — to see. — And this time —



# ROXETTE ★ TOURISM



# ROXETTE ★ TOURISM








3. See additional lyrics

we won't be start-ing o-ver,





no cry-ing on your shoul-der in-to the heart-shaped

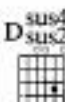






sea. Oh, you've been a-




run-ning from my door,

Am7 C G6(no3rd) To Coda

and you've been en - chant - ed by the gra - cious voice — of love. —

D G/D A 7/D D D5 2fr C 5/D

F 5 C/G D 5 2fr. C 5/D F 5 C/G

D 5 2fr. C 5/D F 5 C/G F C/E C

1. D G/D D<sup>sus4</sup>/<sub>sus2</sub> D G/D A 7/D

2. D D5 F 5 C<sup>sus2</sup> D5

2. Babe, it's time—

C<sup>sus2</sup> G D5 F 5 C<sup>sus2</sup>

D5 B $\flat$  6 Gm 3fr.

Chord diagrams: D, G/D, D<sup>sus4</sup>/<sub>sus2</sub>, D

Chord diagrams: G/D, A 7/D, D, D, G/D, D<sup>sus4</sup>/<sub>sus2</sub>

*D.S. al Coda*

*Coda*

3. Babe, it's time

\*Vocal tacet after 1st time.

Chord diagrams: D, G/D, A 7/D, D

*Repeat and fade*

#### Additional Lyrics

2. Babe, it's time to look me in the eyes,  
Time to say goodbye, it's clear to me.  
And this time I won't let you down,  
You can turn around, I'll set you free.  
Oh, you've been a-sailing from our shore,  
And you've been enchanted by someone from afar.
3. Babe, it's time to gather all the harvest,  
To pray before the winter and sail the heart shaped sea.  
Oh, you've been a-running from my love,  
And you've been enchanted by the powers up above.



## Silver Blue

Words and Music by  
Per Gessle

**Moderately fast**

N.C.

 $mf$ 

Guitar————→  
(capo 1st fret)

*D*

Piano —————

Feb

A

E6

Bm

Con

|                         |                         |
|-------------------------|-------------------------|
| I got to get a          | mes - sage - through, - |
| I've turned in - to The | Bro - ken - One -       |

I don't know  
who lost the

where we're go - ing.  
in - spi - ra - tion.

I wrap my arms a - round your— na - ked shoul-  
I want to give you all my— love,— like wa -

 *G*  
 *Em*  
 *A*  
 *D*

 *Ab*  
 *Fm*  
 *Bb*  
 *Eb*

ders. \_\_\_\_\_ take cov - er for the night. I see you in the  
 ter \_\_\_\_\_ to a blood - red rose. The Pas-sion, I can't

 *A*  
 *Bm*  
 *G*

 *Bb*  
 *Cm*  
 *Ab*

morn - ing - rain, oh step in - side and lay be - side me.  
 deal with her. The Pain, well, I can do with - out him.

 *D*  
 *A*  
 *G*

 *Eb*  
 *Bb*  
 *Ab*

Ten - der, can you close my eyes and blind me? Oh,  
 And this is like the Milk - y Way, an o - cean that

 *Em*  
 *A*  
 *Bm*  
 *A*  
 *G*  
 *D*

 *Fm*  
 *Bb*  
 *Cm*  
 *Bb*  
 *Ab*  
 *Eb*

give me just a smile.  
 on - ly grows and grows. Be - fore I  
 And babe, I

 *G*  
 *D*  
 *A*  
 *Bm*  
 *A*

*A<sup>b</sup>* *E<sup>b</sup>* *B<sup>b</sup>* *Cm* *B<sup>b</sup>*

fade to sil - ver, sil - ver blue — for you.  
 fade to sil - ver, sil - ver blue — for you.

 *G*  
 *D*  
 *G*  
 *D*  
 *A*

*A<sup>b</sup>* *E<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>* *B<sup>b</sup>*

*To Coda*

Be - fore I fade to sil - ver, sil - ver blue — for you.  
 I turn and fade to sil - ver, sil - ver blue — for you.

 *Bm*  
 *A*  
 *G*  
 *D*

*Cm* *B<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>*

 *G*

*A<sup>b</sup>*

*N.C.*

*(Drums)*

*D.S. al Coda*



Coda

*Bm* *A* *G* *D* *G*  
*Cm* *B♭* *A♭* *E♭* *A♭*

And babe, I fade to sil - ver,

*D* *A* *Bm* *A*  
*E♭* *B♭* *Cm* *B♭*

sil - ver blue — for you —

*G* *D* *G* *D* *A*  
*A♭* *E♭* *A♭* *E♭* *B♭*

I turn and fade to sil - ver, sil - ver — blue.

*G* *Bm*  
*A♭* *Cm*

I wrap my arms a - round your na - ked shoul - ders, —

*A* N.C.  
*B♭*

take cov - er for the night.

Chords: Bm, Cm, A/B $\flat$

Chords: G/A $\flat$ , D/E $\flat$ , G/A $\flat$ , D/E $\flat$ , A/B $\flat$

And babe, I fade to sil - ver, sil - ver blue— for you.

Chords: Bm/Cm, A/B $\flat$ , G/A $\flat$ , D/E $\flat$ , G/A $\flat$

I turn and fade to sil - ver,

Chords: D/E $\flat$ , A/B $\flat$ , Bm/Cm, A/B $\flat$ , G/A $\flat$ , D/E $\flat$

sil - ver blue— for you. And babe, I

*Repeat and fade*

# Keep Me Waiting

Words and Music by  
Per Gessle

Moderately fast

Guitar → Em  
(capo 3rd fret)

Piano → Gm

Guitar chord diagrams: Em (capo 3rd fret), D, G, D, Em, D, G.

Piano chord diagrams: Gm, F, Bb, F, Gm, F, Bb.

Piano accompaniment: Treble and bass staves in 4/4 time. The piano part starts with a mezzo-forte (mf) dynamic.

Guitar chord diagrams: D, Em.

Piano chord diagrams: F, Gm.

Lyrics: 1. I hit the coast with the faith of a preach-er-man. 2. See additional lyrics

Guitar chord diagrams: D, G.

Piano chord diagrams: F, Bb.

Lyrics: I saw a ghost with a face like a mad-man. I had this dream I was

Guitar chord diagrams: Em, B, D.

Piano chord diagrams: Gm, D, F.

Lyrics: sleep-ing at the Roy-al Ball.





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*Finale notation software was used to arrange  
and engrave the compositions in this book*

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Em  
Gm

I hit the streets, hey watch me in the mon-i-tor! I saw a clone who looked-

D F G Bb Em Gm

- just like a sen-a-tor. I checked the clock, I felt that it was time to go-

B D D F Chorus Em Gm

(go go) Then came you-

C Eb D F G Bb

Why did you keep me wait-ing so long?-

Em Gm C Eb D F

Why did you

G Bb Em Gm C Eb

keep me wait-ing so long?

D F Em Gm D F Bb

Why did you keep me wait-ing so long?

D Em D G 1. D

F Gm F Bb F

2.

Chord diagrams and notes for the second system:

- Measure 1: D (F)
- Measure 2: Em (Gm)
- Measure 3: D (F)
- Measure 4: G (Bb)
- Measure 5: D (F)

Chord diagrams and notes for the third system:

- Measure 1: Em (Gm)
- Measure 2: D (F)
- Measure 3: G (Bb)
- Measure 4: D (F)
- Measure 5: Em (Gm)

#### Additional Lyrics

2. I was a spy, I was captured by the enemies;  
 I made a million selling secret fantasies.  
 I saw my love wasted in a pale grey zone;  
 I was the quake shaking every monument.  
 I had to fi-find out what all the money meant;  
 I checked the sun, I knew that it was time to go go go. *(To Chorus)*

# It Must Have Been Love

Words and Music by  
Per Gessle

Moderately, with a beat

*mf*

**C** **F** **Dm** **F**

**G** **C**

**F** **G** **C**

**F** **Dm** **F** **G**

Lay a whis - per - ing on my pil - low, leave the  
we're to - geth - er, that I'm

win - ter shel - tered on the ground. I wake up lone - ly, there's air of  
by your heart. But in and out - side I've turned to

si - lence in the bed - room and all a - round. Touch me now,  
wa - ter like a tear - drop in your palm. And it's a hard

Am C F

I close my eyes and dream a way.  
win-ter's day, I dream a way.

G F/A G/B C F

It must have been love, but it's o - ver now. It must have been good,  
It must have been love, but it's o - ver now. It was all that I want -

Dm Am G 1. C

ed, but I lost it some-how. It must have been love, but it's o - ver now.  
now I'm liv - ing with - out. It must have been love,

F Dm Am G

from the mo-ment we touched till the time had run out. Make be-liev -



2.  
C Gm 3fr. C

but it's o - ver now. It's where the wa - ter flows,

Bb

it's where the wind blows. It's where the wind blows.

Dm C Bb

Dm F C

Bb C D

It must have been love, but it's o - ver now.

G Em Bm A

It was all that I want - ed, now I'm liv - ing with - out. It must have been love, -

D Am D

but it's o - ver now, it's where the wa - ter flows, -

G Em Bm A

(11)

D G Em Bm

must have been love.)

A D

Repeat and fade

# Cinnamon Street

Words and Music by  
Per Gessle

Moderately fast

**F#5** **E5** **B5** **A5** **F#5** **E5** **B5** **A5**

*mf* 1. Grow - ing up—

**F#5** **E5** **B5** **A5** **F#5** **E5**

2.3. See additional lyrics on Cin - na - mon Street,—

**B5** **A5** **F#5** **E5** **B5** **A5**

ev - 'ry-where— you look— there are lots— of peo - ple to meet.—

**F#5** **E5** **B5** **A5** **F#5** **E5**

It's sev - en o - 'clock,—

B5 A5 F#5 E5 B5 A5

the break - fast treat, — now the school -

F#5 E5 B5 A5 F#5 E5

bus is here, — hur - ry up — and grab a seat. —

B5 A5 A E

All the dreams — are ti - ny ones, — an - oth - er week —

F#m B 1. F#5 E5

has just — be - gun. — on Cin - na - mon Street. —

B5 A5 F#5 E5 B5 A5 2.

2. There was a girl — on Cin - na - mon

Chorus

A

E

Street. I can hear my heart - beat the ver - y first—

Bm

— time we — made love. Life was a la - zy

A

E

A

rest — in the sun. Oh, la - ter we —

E

— went danc - ing, stay - ing up — all — night long.

Bm

A

play - ing all — our fa - vour - ite songs.—





- 5.. **How Do You Do!**
- 10.. **The Look**
- 13.. **Fingertips**
- 18.. **The Heart Shaped Sea**
- 23.. **Silver Blue**
- 28.. **Keep Me Waiting**
- 32.. **It Must Have Been Love**
- 36.. **Cinnamon Street**
- 40.. **Never Is A Long Time**
- 44.. **The Rain**
- 49.. **Here Comes The Weekend**
- 54.. **Things Will Never Be The Same**
- 58.. **Joyride**
- 64.. **So Far Away**
- 69.. **Come Back**  
(Before You Leave)
- 77.. **Queen Of Rain**



The musical score is written for guitar and voice. It consists of five systems of music. Each system includes guitar chords (E, F#5, E5, A5, B5, F#5, E5, A5, B5, B, F#5, E5, A5, B5) and vocal lines with lyrics. The lyrics are: "Cin - na - mon songs:— Oh, na na na na na, oh, na na, oh, na na na na, oh, 3. I say good - bye— oh, yeah, yeah." The score includes a Coda section and a section labeled "Repeat and fade".

**System 1:** Chords: E, F#5, E5, A5, B5. Lyrics: "Cin - na - mon songs:— Oh, na na na na na,"

**System 2:** Chords: F#5, E5, A5, B5, F#5, E5. Lyrics: "oh, na na, oh,"

**System 3:** Chords: A5, B5, F#5, E5, B. Lyrics: "na na na na na, oh, 3. I say good - bye—"

**System 4:** Chords: F#5, E5, B5, F#5, E5, A5, B5. Lyrics: "oh, yeah, yeah."

**System 5:** Chords: F#5, E5, A5, B5. Lyrics: "oh, yeah, yeah."

**Additional markings:** "To Coda", "D.S. (take 2nd ending) al Coda", "Coda", "Repeat and fade".

#### Additional Lyrics

2. There was a girl on Cinnamon Street,  
The same age as me, we shared the curiosity.  
I won her heart, 'cause I could play guitar.  
Well, I promised her heaven at once, and later all the stars.  
But it all remained the same, 'cause things can never change  
On Cinnamon Street. (To Chorus)
3. I say goodbye to Cinnamon Street,  
Springtime is here, and the air is so dry and sweet.  
I walk in a cloud, the smell of cinnamon bread.  
It's in my blood since the day I was born, till I wake up dead.  
And the sun is smiling gently, a funny shade of red,  
Cinnamon Street.

#### Last Chorus:

I still feel my heartbeat the very first time we made love,  
Life was a lazy day in the sun.  
Oh, later we went dancing, hanging out all night long,  
Singing all our favourite songs, Cinnamon songs:  
Oh, na na na na, etc.

# Never Is A Long Time

Words and Music by  
Per Gessle

Moderately

Guitar → Asus 2  
(capo 2nd fret)



Piano → Bsus 2

*mp*

with pedal

F#m7add4



G#m7add4

E



F#

Asus 2



Bsus 2

F#m7add4



G#m7add4

You build it up and tear it

Asus 2



Bsus 2

F#m7add4

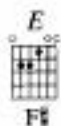


G#m7add4

down,  
cry,

there's no rea-son to  
and yes, I cried

fol- low you.  
o - ver you.



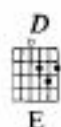
You left the song with - out a sound,  
You've left me blind in par - a - dise,

F#m7add4



G#m7add4

you left the sto - ry I made for you.  
you've left me hun - g'ring for the touch of you.



Soft - ly an - gels bow and cry  
Snow white an - gels run and hide



in the still - ness of the night.  
in the black - ness of the night. } Nev - er is a long—

 *A*  
 *D*  
 *Bm*  
 *C#m*

time, good-bye. No an - swers for the ask -

 *E*  
 *F#*  
 *A*  
 *B*  
 *D*  
 *E*

ing. It's a long— time, good-bye. No

 *Bm*  
 *C#m*  
 *E*  
 *F#*  
 *A*  
 *B*

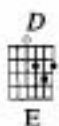
mer - cy for the ach - ing. It's— a long— time,— oh I—

 *D*  
 *E*  
 *Bm*  
 *C#m*  
 *E*  
 *F#*

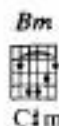
— see no light on the for-sak - en. Nev - er is a long—



B



E



C#m

time,— good-bye.— Let's spend the night— when

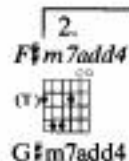


F#

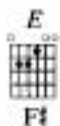


B sus 2

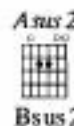
this dream has come to an end. Some-times you laugh, some-times you



G#m7add4



F#



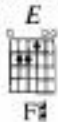
B sus 2

end.



G#m7add4

Repeat and fade



F#

Nev-er is a long— time...

# The Rain

Moderately, with a beat

Words and Music by  
Per Gessle

*mf*

**C**

**F**

**G**

**Am**

**G**

1. I was raised — the north - ern way —  
2,3. See additional lyrics

**Am**

**G**

**C**

**G**

and my fa - ther had a north - ern name. — I did my cry -

**F**

**C**

**Am**

**G**

1. **F** **C**

ing out in the pour - ing rain. —



2. Chorus

F C C

But I kept the rain from fall - ing down on me all the time.

F G C

all the time. I kept the rain from fall - ing

F G

To Coda D.S. (take 2nd ending) al Coda

down on me all the time, all the time.

G Am F/A Am

Coda

All of the time.

Em Am

F/A Am Em

D Am G

Am G

Chord diagrams: C, G, F, C, Am, G

Chord diagrams: D/F#, A, D

I kept the rain — from fall - ing down on me — all — the time, —

Chord diagrams: G, A, D

all — the time. I kept the rain — from fall - ing

Chord diagrams: G, A (1.)

down on me — all — the time, all — the time. I

2.

A

Bm

G/B

Bm

All of the time.

(vocal ad lib till end)

F#m

Bm

G/B

Bm

F#m

Repeat and fade

*Additional Lyrics*

2. And a season turned into another one,  
I found a heart bright like the morning sun.  
He touched my lips, so softly, with his fingertips. *(To Chorus)*
3. And some things in life won't ever change,  
There's a smell of a rusty chain  
And of love disappearing like an aeroplane. *(To Chorus)*





# Here Comes The Weekend

Words and Music by  
Per Gessle

**Moderately fast**

*mf*

Em Cmaj7 D6add4 4fr.

1. 2.

Em Cmaj7 D6add4 4fr. D6add4 4fr.

1. Ev - 'ry shape-

Em G D

of ev - 'ry word you say— that breaks the si - lence of an

2. See additional lyrics

C Em G

or - di - nar - y day. Ev - 'ry look— that seems to mys - ti - fy, ev - 'ry



D C

sin - gle smile — that spins me to the sky. — It makes me wan - na run, — it makes me

Em

wan - na hide. — 'Cause you're the on - ly one — that makes me

C

come a - live. — It's get - ting clos - er now — and dark - er by the hour. — It

Am D Chorus G

on - ly goes to show — that here it comes.

Em

here comes the week end, — and I'm on my own a - gain.

C Am

with a Sat - ur - day — in the rain, — yeah, — yeah.

D G

Here it comes, — here comes the week

Em C

end. — The fine line from pleas - ure to pain —

D G Em

is mak - ing me cry. — When — will

C 1. D Em Cmaj7

To Coda see you a - gain?

D6add4 4fr.      Em      Cmaj7      D6add4 4fr.

2. Ev - 'ry breath...

2. D      Bm      Em

see you a - gain?

Am      D      Bm

Em      C      G      D

F      G

cresc.      Here it comes,

*D.S al Coda* 



here it comes. Yeah, here it comes.

**Coda** 



see you a - gain? L.H.

**D6add4**  4fr. **Em**  **Cmaj7**  **G** 

*(vocal ad lib till end)* *Repeat and fade*

#### *Additional Lyrics*

2. Every breath, every vision you make,  
 Every chance in love you love to take,  
 Every move that seems to alter my world,  
 Every dream I've had about this boy and this girl,  
 It makes me wanna run, it makes me wanna hide,  
 'Cause you're the only one that makes my love alive.  
 And time is running fast into a new goodbye.  
 It only goes to show, that

#### *2nd Chorus:*

Here it comes, here comes the weekend,  
 Another walk down that lonely lane,  
 Another Sunday that feels the same.  
 Here it comes, here comes the weekend,  
 The fine line from pleasure to pain  
 Is making me cry.  
 When will I  
 See you again?

# Things Will Never Be The Same

Words and Music by  
Per Gessle

Moderately  
Bm



mp

Bm

D

Bm

pull my heart to— the ground. Time's get - ting cold, now the

G

Bm

A

Asus4

A

leaves all— turn hard and blue. And I

Bm

D

Bm



know — when I gaze to — the sun, no place — to hide, I got  
hand, babe, I don't un - der-stand, you've got the eyes of — a child, but you

G

Bm

A

Asus4



no - where — to run — from you, do,  
hurt like — a man, — al - ways

A

E



a - way — from — you.  
al - ways — do.

Em

D

C



Hold me now, — girl, I don't know when, — when we will — ev - er —  
Touch me now, — girl, I don't know when, — when we will — ev - er —

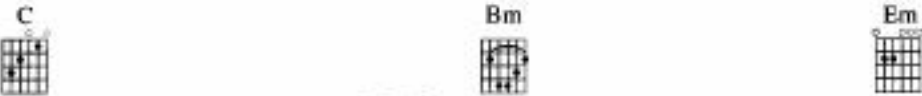


G Em D



— meet a - gain. — That was then, — ba - by, this is — now, — I  
 — meet a - gain. — That was then, — ba - by, this is — now, —

C Bm Em



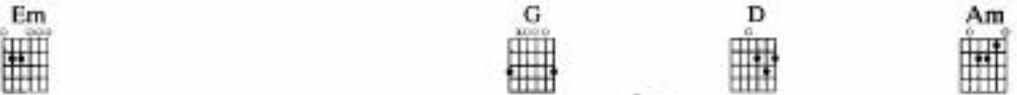
try to get — o - ver you. ) Los - ing you, things will  
 time won't get — o - ver you. )

G D C D



nev - er be — the same. — Can you hear me call — your name? —

Em G D Am



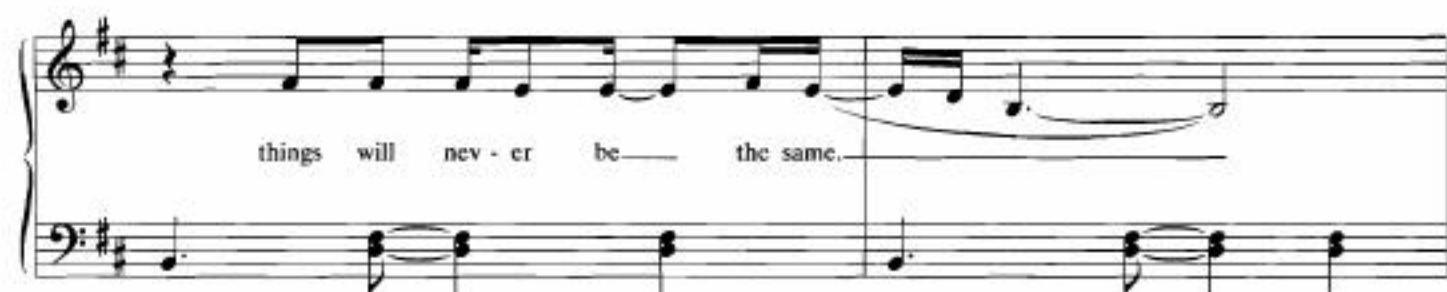
— If we changed it back — a - gain, — things would

1.   2.   

nev-er — be... In your nev-er — be — the same,



things will nev - er be — the same.



Nev-er be — the same. Things will nev - er be — the



same.  *rit.* Nev - er be — the — same.



# Joyride

Words and Music by  
Per Gessle

Moderately

N.C.



*mf* Hel - lo, you fool, I love you. Come on, join the joy - ride.

1. I hit the road out of no - where, had to jump in my car,  
2,3. See additional lyrics

be a rid - er in a love game, fol - low - ing the stars.

# How Do You Do!

Words and Music by  
Per Gessle

Moderately fast

1. I see you comb your hair and gim-me that grin; it's mak-ing me spin—  
2. See additional lyrics

— now, spin-nin' with-in. Be-fore I melt like snow, I say, "Hel-lo,

— how do you do?" I love the way you un-dress—

— now, ba-by, be-gin. Do your ca-ress, hon-ey, my heart's in a mess.

Chord diagrams for guitar (C5, F5, G5) are provided above the staff for each measure.

D Bm

Don't need no book of wis - dom, I get no mon - cy talk at all.

1.

A D/A A D/A A

2.

A E

And it all 'Cause it all be - gins be - gins.

D A

where it ends. when it ends. And she's all. And we're all.

E D Dsus4

mine, my mag - ic friend. mag - ic friends. She says: Hel -

A G D A

lo, you fool, I love you. Come on, join the joy - ride,

D A

To Coda

D.S. (take 2nd ending) al Coda

join the joy - ride.

Coda

D G D G

Coda



First system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are guitar chord diagrams for A (first measure), D (third measure), and G (fourth measure). The treble staff contains a melody with eighth and quarter notes, and a half note. The bass staff contains a bass line with eighth and quarter notes, and a half note.

Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are guitar chord diagrams for D (first measure), G (second measure), and A (third measure). The treble staff contains a melody with eighth and quarter notes, and a half note. The bass staff contains a bass line with eighth and quarter notes, and a half note.

Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there is a guitar chord diagram for G (fourth measure). The treble staff contains a melody with eighth and quarter notes, and a half note. The bass staff contains a bass line with eighth and quarter notes, and a half note.

Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are guitar chord diagrams for D (first measure) and A (second measure). The treble staff contains a melody with eighth and quarter notes, and a half note. The bass staff contains a bass line with eighth and quarter notes, and a half note. The word "THE" is written at the end of the system.

**D** **A**

take you on a sky - ride, a feel - ing like you're spell - bound. The sun - shine is a la - dy who

**A** **G**

*Tacet*

rocks you like a ba - by. She says: Hel - lo, you fool, I

**D** **A** **D**

love you. Come on, join the joy - ride, join the joy -

1. 2. **A** **A**

ride. Hel - ride. Hel - lo, hel -

3.   

ride.

    3fr.  *Repeat and fade*

#### Additional Lyrics

2. She has a train going downtown,  
She's got a club on the moon.  
And she's telling all her secrets  
In a wonderful balloon.  
She's the heart of the funfair,  
She's got me whistling her private tune.  
And it all begins, etc.
3. She's a flower, I can paint her.  
She's a child of the sun.  
We're a part of this together,  
Could never turn around and run.  
Don't need no fortune teller  
To know where my lucky love belongs, oh no.  
'Cause it all begins, etc.

# So Far Away

Words and Music by  
Per Gessle and Hasse Huss

Moderately slow

**D** **Bm** **G**

*mp*  
*with pedal*

**A** **D**

In the cold-est time of year,  
air, dark-ness all a-round my  
I have heard the four winds

**Bm** **D**

heart,  
blow, I was a-lone— but did-n't fear  
I was wea-ry but pre-pared

**Bm** **G**

to wan-der in the light of stars.—  
to fol-low down this lone-ly road.— In the bright and si-lent  
In the room where lov-ers

D

Bm

night,  
sleep,

winds would knock and dis - ap  
winds would knock and dis - ap

pear. \_\_\_\_\_  
pear. \_\_\_\_\_

F#m

Still I felt a feel - ing  
Still I felt a mu - sic

near,  
near,

like the first time you were  
like the first time we were

G

A

D

ev - er here.  
ev - er here.

You're  
You're

so far a - way,  
so far a - way,

A

so far a - way, \_\_\_\_\_  
so far a - way, \_\_\_\_\_

you left me, you told — me you — would  
you left me, you told — me you — would

Bm

G

stay. \_\_\_\_\_ You nev - er said — good - bye, — and  
 stay. \_\_\_\_\_ You nev - er said — good - bye, —

Gm 3fr

D

I'll keep ask - ing why. I keep on ask - ing how. —  
 I keep won-d'ring why. I keep on won-d'ring how. —

A

1.  
Bm

Oh, come un - to me now. —  
 Oh, come in - side me now. —

A

I have breathed the morn - ing



2.

Bm

A

I keep on won-d'ring how. Oh,

F#m

come in - side me now. Oh.

G

A

D

Na na na na. Oh, you're - so far a-way. -

Bm

D Bm

Na na na na,

G D Bm

ooh, na na na na,

F#m

na na na na

G Freely A D

You're so far a-way.

G5 3fr. F5 C5 3fr. F5 G5 3fr. F5



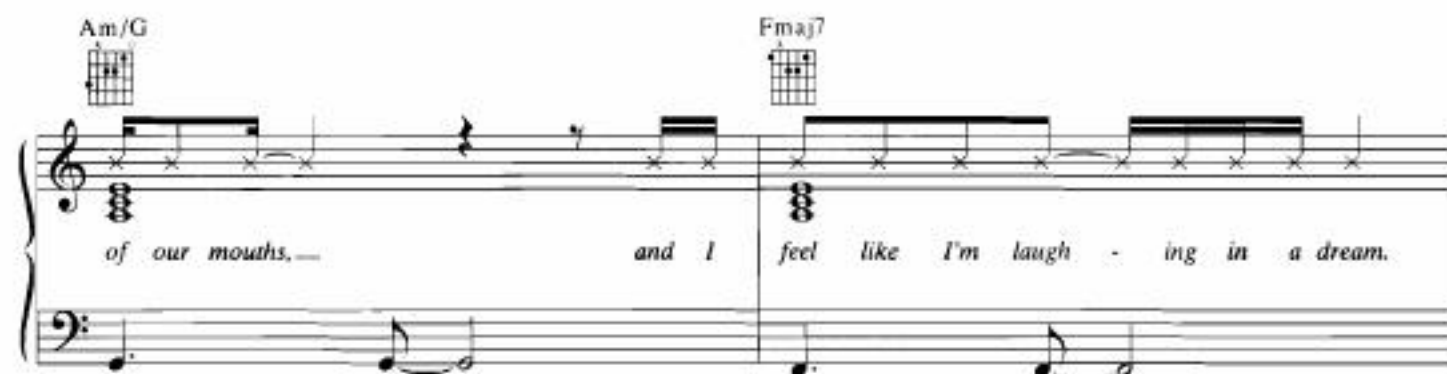
I love your blue-eyed voice, like Ti - ny Tim shines through. How do you do?—

C5 3fr. F5 G5 3fr. F5 G5 3fr. Am



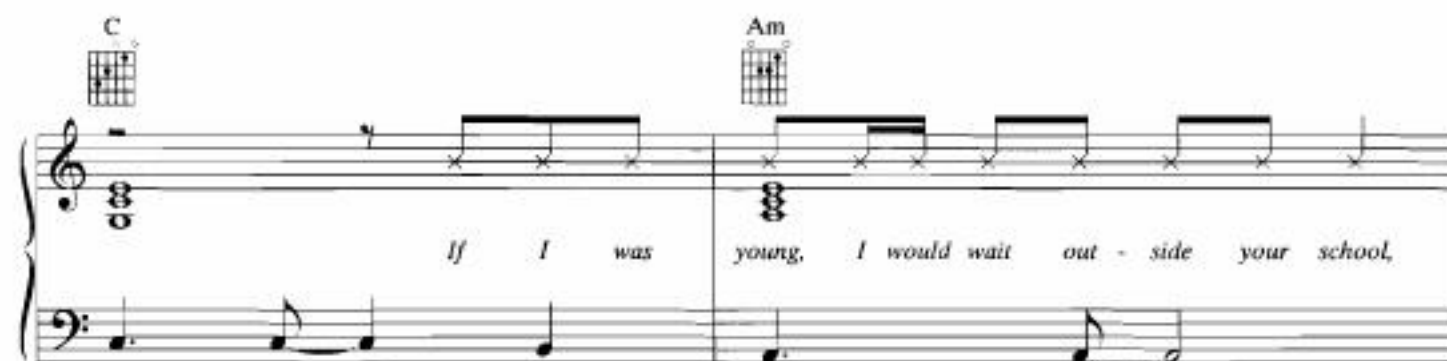
(How do you do?) (Spoken:) Well, here we are, crack - in' jokes in the cor - ner

Am/G Fmaj7



of our mouths, and I feel like I'm laugh - ing in a dream.

C Am



If I was young, I would wait out - side your school,

# Come Back (Before You Leave)

Words and Music by  
Per Gessle

Moderately fast



*mf*

The first system of musical notation for the piano accompaniment. It consists of a treble and bass staff in 4/4 time, key of G major. The treble staff features a steady eighth-note accompaniment. The bass staff has a few notes, including a half note G and a half note D. A guitar chord diagram for G major is shown above the treble staff.



The second system of musical notation. The treble staff continues with eighth-note accompaniment. The bass staff has a half note G, a half note D, and a half note B. Guitar chord diagrams for E minor and B minor are shown above the treble staff.



Come back - be - fore you

The third system of musical notation, featuring the vocal melody. The treble staff has a half note A, a half note D, and a half note G. The bass staff has a half note G, a half note D, and a half note B. Guitar chord diagrams for A7, D major, and A major are shown above the treble staff. The lyrics "Come back - be - fore you" are written below the treble staff.



leave.

The fourth system of musical notation. The treble staff has a half note A, a half note D, and a half note G. The bass staff has a half note G, a half note D, and a half note B. Guitar chord diagrams for C# minor, E major, B major, C# minor, and A major are shown above the treble staff. The lyrics "leave." are written below the treble staff.

B C#m E

Come back be - fore you leave.

B G#m B

Bm

Nev - er looked back on a love af - fair. I nev - er spent min - utes on his -  
 So man - y years and so man - y nights I still can re - call oh the way -

A

to - ry, it made me sad, it made me  
 — that you move when you dance. Do you want

F#m  Bm 

so sad.  
to dance?

And in no time,— no time—  
We've had our hab - its and at -



at all, a  
ti - tudes, you

change has be - gun— and the name—  
make me re - mem - ber the pow -



A 

is You, I feel strange,  
er when ev - 'ry - thing's right.



F#m 

you've made my  
Please stay the

life strange.  
night.





D Bm D

'Cause ba - by, when you get close to me, I say there's a cer -  
'Cause ba - by, when you get close to me, there's some - thing a - bout -

Bm A Asus4 A

tain chem - is - try. } Come back be - fore you  
— you I — real - ly need. }

C#m 4fr. E B C#m 4fr. A

leave, I have - n't got room for a bro - ken heart..

B C#m 4fr. E B

— Come back be - fore you leave, — you should - n't go at

1.

G#m



B



Bm



all.

You should - n't go at

all.

2.

G#m



B



C#m



E



all.

at all.

Come back be - fore you

leave.

B



C#m



A



B



I have - n't got room

for a bro - ken heart.

Come back be - fore you






leave, — you should- n't go at all, — no, —




— you should- n't go at all. R.H.








**A**

**F#m**

Babe, come back — be - fore you leave, — I'll be the air —

**C#m** 4fr.

— for you — when you breathe. — I'll be the ris - ing sun. —

**E**

**A**

— Close the door, —

**F#m**

— let's — make love, — all — God's an - gles sing — a - bove —





in - to the ris - ing sun.





Come back be - fore you leave, — I have-n't got room.







— for a bro - ken heart. — Come back be - fore you leave, —





you should-n't go at all, — no. — Come back be - fore you

*Repeat and fade*

# Queen Of Rain

Words and Music by  
Per Gessle and Mats Persson

Medium tempo

N.C.



8<sup>va</sup>

*p*



*mp*



*mf*



In that



Bm

Gmaj7

big, big house— there are fif - ty doors,— and one of them leads— to your—  
big old house— there are fif - ty beds,— and one of them leads— to your—

Bm

heart.— In the time of spring,— I passed your gate— and  
soul.— It's a bed of fear,— a bed of threats,— re -

Gmaj7

F#m

tried to make— a start.—  
gets and sheets— so cold.—  
All— I— knew—  
All— I— knew—

Em

F#m

Bm

was the your scent eyes of so sea and dew,  
your eyes of so sea and dew,  
blue,

Am/G Fmaj7 G Tacet

'cause your face— is like the cov-er of— a mag-a-zine.— How do you

Chorus E♭5 6fr. B♭5 6fr. E♭5 6fr. A♭5 4fr.

do, do you do the things that you do?— No one I know could ev-er keep

B♭5 6fr. C5 3fr. A♭5 4fr. B♭5 6fr.

up with you.— How do you do? Did it ev-er make sense to you— to say

C5 3fr. A♭5 4fr. 1. B♭5 6fr. 2. B♭5 6fr.

bye— bye— bye? 2. I see you in that chair—

**A** **B**

but I've been in love be-fore, how a-bout you?  
I've been in love be-fore, how a-bout you?

**Gmaj7** **A** **D**

There's a time for the good in life, a time to kill the

**E9** **Gmaj7** **A**

pain in life. Dream a-bout the sun, you queen of

**Bm** 1.

rain, L.H. In that

2.

Gmaj7 A D

It's time to place your bets in life, I've played the los - er's game.

E9 Gmaj7 A

of life. Dream a - bout the sun, you queen of

Em A Bm

(melody) rain.

Em A

Bm A/C# D

E9 Gmaj7 A

Time went by as I wrote your name in the

F#m Em F#m

Time went by as I wrote your name in the

Bm A B

sky. Fly, fly a-way, bye-bye.

Gmaj7 A

*p*

D E9 Gmaj7

*p*





It's time to place your bets in life, I've





played the los - er's game of life. Dream a - bout the sun,




you queen of rain.




(melody) rain.

(Synth.)





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C5 3fr. Eb5 6fr. Bb5 6fr.

Well, here we are crack - in' jokes. (How do you

C5 3fr. Eb5 6fr. Bb5 6fr. C5 3fr. Bb5

do?) Well,

C5 3fr. Eb5 6fr. Bb5 6fr.

here we are spend - ing time.

C5 3fr. F5 C5 3fr.

How do you do, do you do the things that you do? No one I